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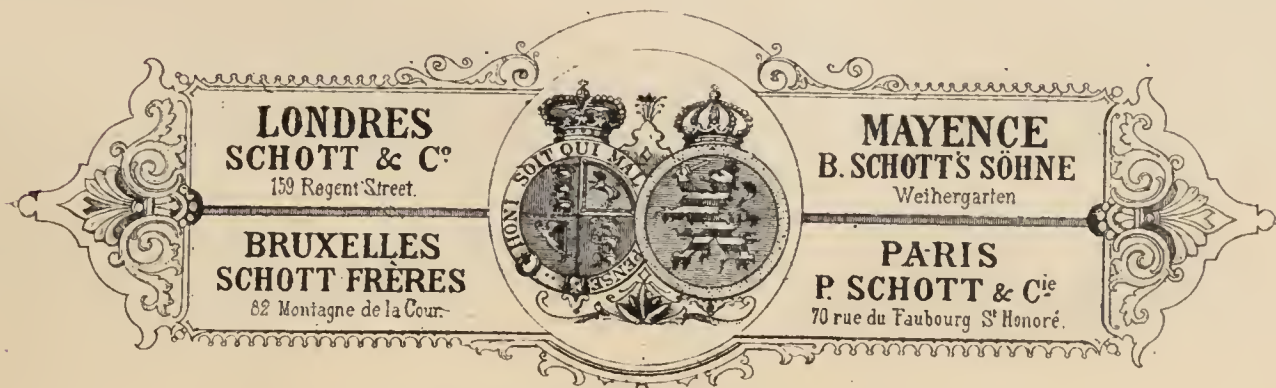
BY

J. BALSIR CHATTERTON.

HARPIST TO HER MAJESTY, AND PROFESSOR OF THE HARP AT THE ROYAL ACADEMY OF MUSIC.

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LA DONNA É MOBILE.

J. BALSIR CHATTERTON.

Allegro Brillante.

INTRODUCTION.

ff *Risoluto.*

pp *scherzando.*

gva *loco*

La Donna é Mobile.

Con brio.

Allegretto.

p semplice.

f

p

ritard.

p

pp

p

con forza.

fz

3

Var. I.

pp amabile.

soave.

f Brillante.



Musical score for "La Donna é Mobile" (Page 5). The score is in 3/4 time, key of B-flat major, and consists of six systems of piano accompaniment. Each system has a grand staff with a treble and bass clef. The music features a variety of rhythmic patterns, including triplets and sixteenth-note runs. Dynamics include piano (*p*), fortissimo (*f*), and pianissimo (*pp*). The piece concludes with a *ritenuto.* marking and a double bar line.

Tempo di marcia.

pp

Cres

cen do. ff

pp

First system of musical notation. The treble clef staff begins with a forte (*f*) dynamic and the tempo marking *gaiment.* (lively). It features a triplet of eighth notes and various slurs and accents. The bass clef staff provides harmonic support with chords and single notes.

Second system of musical notation. The treble clef staff continues with a triplet and a series of slurs. The bass clef staff features a triplet and a series of chords. A forte (*f*) dynamic is marked in the treble staff.

Third system of musical notation. The treble clef staff has a forte (*f*) dynamic and a series of slurs. The bass clef staff has a fortissimo (*ff*) dynamic and a series of chords. A piano (*p*) dynamic is marked in the treble staff, followed by the instruction *(Fix G#)*.

Fourth system of musical notation. The treble clef staff has a series of slurs and a piano (*p*) dynamic. The bass clef staff has a piano (*p*) dynamic and a series of chords. Instructions *(Fix B#)* and *(Fix D#)* are present.

Fifth system of musical notation. The treble clef staff has a piano (*ppp*) dynamic and a series of slurs. The bass clef staff has a piano (*ppp*) dynamic and a series of chords. A *Glissando.* instruction is present in the treble staff.

Sixth system of musical notation. The treble clef staff has a series of slurs and a piano (*pp*) dynamic. The bass clef staff has a piano (*pp*) dynamic and a series of chords. A *Glissando.* instruction is present in the treble staff. The system ends with a piano (*ppp*) dynamic and the word *FINE*.

COMPOSITIONEN

für die



von

WILHELM POSSE

Étude (C-dur)

Lied ohne Worte

Scherzo

Angelus! von F. Liszt, arrangirt

Romanze (F. Liszt gewidmet)

5 kleine Characterstücke:

- | | | |
|--|---|-----------|
| Nr. 1. Menuett (C-dur) | } | |
| „ 2. Wellenspiel (C-moll) | | |
| „ 3. Am Abend (As-dur) | | |
| „ 4. Lied ohne Worte (C-dur) | | |
| „ 5. Türkischer Marsch (As-moll) | | |

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CATALOGUE DE COMPOSITIONS

POUR

HARPE

	M. P.		M. P.
Backofen, H. Variations sur un Thème favori.	1	Labarre, Th. Le Cheval de Bronze, Fantaisie.	1
Bochsa, N. C. Petit Souvenir, Fantaisie facile		Op. 73.	1
sur la Tyrolienne de l'opéra Guillaume Tell.	1	Les Soirées musicales de Rossini, Fantaisie.	
Dutertre, V. Fantaisie et Variations sur un		Op. 75.	2 —
Thème original.	2 —	— Le Postillon de Lonjumeau, Fantaisie. Op. 78.	2 25
Godefroid, F. La Danse des Sylphes, Etude		— L'Ambassadrice, Souvenirs, Op. 82.	2 —
caractéristique.	2 —	— Fantaisie écossaise, Caprice, Op. 90.	1 75
— La Mélancolie, Le Rêve, 2 Etudes caractéristiques.	2 —	— Nocturne espagnol, grande Fantaisie. Op. 91.	3 25
— 3 Morceaux caractéristiques.		— Sonate de concert. Op. 92.	2 75
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3. Les Gouttes de Rosée, Andante.	1 50	2.	3 25
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des chansons favorites de F. Schubert.		— Le petit Trompette, Fantaisie sur deux motifs	
No. 1. Quand tu me vois souffrir (Nur wer		de l'opéra Régine. Op. 99.	3 25
die Sehnsucht kennt).	— 75	— Les Charmes de Londres, grande Fantaisie sur	
2. Sois toujours mes seules amours (Sei		deux Airs anglais favoris. Op. 100.	2 75
mir gegrüsst).	— 75	— Souvenirs de Donizetti, Fantaisie. Op. 101.	3 25
3. Le Désir (Frühlingssehnsucht).	1 —	— Récréations musicales de H. Herz, Rondeaux,	
4. Les Ris et les Pleurs (Lachen und		Variations et Fantaisies sur 24 Thèmes favoris.	
Weinen).	— 75	En 4 Suites.	chaque 4 25
5. La Sérénade (Das Ständchen).	— 75	Posse, W. Etude (Ut-suzj)	1 50
Gounod, Ch. Méditation de Bach, Transcription		— Romance sans paroles.	— 75
pour la Harpe.	1 —	— Scherzo.	1 25
— Méditation de Bach. Transcription pour la		Premier. Souvenir de l'opéra I Puritani. Op. 43.	1 75
Harpe et Piano.	1 75	— Le Domino noir, Fantaisie. Op. 53.	2 —
Hummel, F. Elfentraum. Nachtstück für Violon-		— Zanetta. Fantaisie. Op. 59.	2 —
cell, Harfe (od. Piano) und Harmonium (od.		— Bagatelle sur Les Diamants de la Couronne.	1 75
2 ^{es} Piano). Op. 27.	3 25	Rossini, G. Ouverture de Guillaume Tell, arr. par	
Labarre, Th. Guillaume Tell, Fantaisie. Op. 44.	2 —	Bochsa.	1 75
— Fra Diavolo, Fantaisie. Op. 46.	2 —	Schulhoff, J. Feuille d'Album, bearbeitet von	
— Le Dieu et la Bayadère, Air de ballet. Op. 50.	1 —	B. Fels.	— 50
— Le Serment, Fantaisie. Op. 60.	2 —	Thibault, Ch. La Corbeille de Fleurs, 6 Piè-	
— Le Pré aux Clercs, Fantaisie et Variations.		ces faciles sur des motifs favoris. En 2 Suites,	
Op. 63.	2 —	chaque	2 —
— Gustave, Fantaisie. Op. 66.	1 75	— Fantaisie brillante et facile sur l'Air irlandais	
— Lestocq, Fantaisie. Op. 70.	1 —	favori „The last rose of summer“. Op. 28.	2 —
— I Puritani, Fantaisie. Op. 72.	2 —	Volkman, R. Schlummerlied für Harfe, Clari-	
		nette und Horn. Op. 76.	2 —

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